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CHROMATIC HARMONY.

By PROFESSOR EBENEZER PROUT, MUS.D.

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IN selecting the subject on which I am going to address you this morning, I have been guided by the wish to say something that I trust may be found interesting from a historical point of view, and at the same time not without practical utility. Nearly every point connected with musical theory is capable of more than one explanation; I would therefore earnestly disclaim any attempt to dogmatize in what I am going to say, nor should I think of asserting that anyone was wrong because he looked at the question from a different standpoint from my own. But to those among you who have not made a special study of the subject, it may be helpful if I treat it in the way which, after many years' experience, I have found the simplest, and the most readily understood by my own pupils.

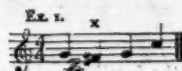
The first thing to be clearly grasped is the idea of a *key*. Different views have been held as to the exact contents of a key; but all theorists are agreed that by the word itself is meant a collection of notes, all of which bear a fixed relationship to one arbitrarily selected note which is called the *tonic*, or *key-note*. The view of the older writers—those of the eighteenth and the earlier part of the last century—was that a key contained only seven notes, and that every note marked with an accidental, unless it were merely an auxiliary note, indicated a modulation. More modern theorists consider the *key* to consist of twelve notes—seven diatonic and five chromatic; while recently attempts have been made to build up theoretical systems with a scale of seventeen notes, giving each chromatic note two names, *e.g.* in the key of *c*—

c *c♯* *d♭* *d* *e♭* *e* *f*, etc.

Of these three systems, the first, which was quite satisfactory in the time of Palestrina, or the old Elizabethan composers, is altogether insufficient as an explanation of modern harmonic progressions, in which we continually find chromatic notes which certainly do not indicate any change of key. The third system (that with seventeen notes) is not only exceedingly cumbersome, but is open, to my mind at least, to a fatal objection, namely, that under it every possible chord can be in every key. For example, in the key of *c* major it would be allowable to introduce the chords both of *f* sharp major and of *e* flat major, of *d* sharp minor, and of *e* flat minor, etc.; and I fail to see

how under such conditions it would be possible to have any clearly defined tonality. For these reasons, I regard every key as containing twelve notes, and consider that no two notes which are enharmonics of one another can both be admitted as harmony notes in the same key.

Our first question is, What is meant by "chromatic harmony"? Chromatic notes in any key, it is needless to remind you, are those which are inflected by an accidental; but these are often to be seen in passages where there is no chromatic harmony. As the simplest possible instances, let me give you two examples of the introduction of the note *f* sharp in the key of *c* major. It may be used merely as an auxiliary note, a semitone below *g*—

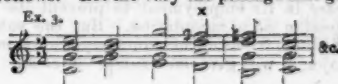


in which case it is evidently no part of the harmony. Or it may be introduced after chords in the key of *c*, to induce a modulation into the key of *e*—



It must be borne in mind that no single chord can ever define a key, because every chord may belong to more than one key, all common chords belonging diatonically to five. Tonality is therefore always determined by chord progressions, each separate chord being regarded either in its relation to those that precede it, or to those that follow it. In the passage I have just played, the *f* sharp in the fourth chord at once suggests the key of *e*; and the suggestion is confirmed by the tonic chord of *e* which follows. Here, therefore, there is a modulation, and the chord which contains *f* sharp is not regarded as belonging to the key of *c* at all. Similarly, *e* flat might be introduced, to modulate into the key of *f*, and if the modulation be completed, the chord which contains *e* flat is regarded only in its relation to the new key, and not in its relation to that which is quitted.

But now suppose that the modulation suggested by the accidental introduced is not confirmed, but contradicted by what follows. Let me vary the passage last given:—



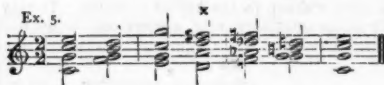
Here the key of *c* is suggested, as before, by the *r#* in the fourth chord; but the fifth and sixth chords can only be in the key of *c*. The chords preceding the chord of *d* major are no less certainly in the key of *c*. In this context, therefore, the fourth chord must also be in the key of *c*; and, as it contains a note foreign to the signature, it is a *chromatic chord* in that key.

Macfarren's definition of chromatic chords as those that "comprise accidentals which do not change the key" (*Six Lectures on Harmony*, p. 107), is both clear and simple; but from the point of view from which I am regarding the subject this morning I prefer to put it in a slightly different form, and to define chromatic chords in almost the words I used just now, as those which suggest a modulation, that modulation being averted, and not confirmed, by what follows.

There are various ways of averting modulation; we have just seen one of the commonest—the immediate contradiction of the chromatic note, the original key being thus retained. If the chord containing the chromatic note be at once followed by the tonic chord of the prevailing key, the strength of the mental effect of that chord also prevents the feeling of modulation. Let me vary the progression of Ex. 3.



A third method, less frequently used than the two already named, yet not uncommon, is to follow one chromatic chord by another one *suggesting a different key*, the second suggestion, like the first, being unconfirmed. Again I vary the progression we have been looking at.



Here, as before, the fourth chord suggests the key of *c*; but the fifth chord, while contradicting the suggestion of *c*, does not, as before, restore the key of *c*, but suggests a key with at least four flats in the signature. The sixth chord, with its *b#*, contradicts the suggestion of *any* flat key, unless it be *c* minor, and with the following chord, it restores the key of *c* major. Before proceeding further, let it be specially noticed that, of the two chromatic chords here seen in juxtaposition, the one is taken from the sharp and the other from the flat side of the tonic key. This has been aptly described as "balancing"; the one unconfirmed suggestion is neutralized by the other.

If you look at these passages that we have been considering, you will see that the chromatic chords do not belong to the key in the *same sense* in which the diatonic chords do. In Ex. 2 the chord of *d* major is not a chromatic chord in *c* at all, but a diatonic chord in *c*. Chords only become chromatic when they are not followed in a key in which any accidental they may contain would be a diatonic note, as in Ex. 3, 4, and 5. It will greatly simplify the subject and assist the student, if we regard all chromatic chords as being *borrowed* from some other key; and the next question is, Which are the keys from which we can borrow?

In the first place, for any major key we can always borrow from its tonic (not its *relative*) minor. For example, all the chords of *c* minor can be used chromatically in *c* major, though the tonic chord of the minor key needs special care in its employment to prevent its producing the impression of a modulation. But the subdominant and submediant triads of the minor key are frequently used in the major; I will give one example of each.



In this passage, taken from the first finale of Gounod's opera, there is first an authentic, and then a plagal cadence in the key of *d*; but the subdominant chord of the latter is borrowed from *d* minor.

For my illustration of the minor submediant chord in a major key, I choose a passage from Schubert's sonata in *a*, Op. 147.



Here the submediant chord of *a* minor, both in its root position and its second inversion, is used in the key of *a* major.

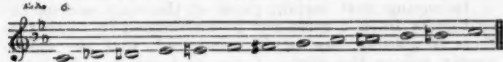
Though all the diatonic chords of a minor key may be used as chromatic in a major key, the converse does not hold good to any great extent. It is not easy to give a scientific reason why this should be so, unless it result from the more artificial character of the minor key, the feeling of which is more readily disturbed than that of the major; but the fact remains that the great composers very seldom introduce the characteristic diatonic chords of a major key into the tonic minor, excepting as passing chords—that is, when the chromatic notes are treated as passing notes. The numerous examples to be found in Bach and Handel of a major triad on the subdominant of a minor key do not disprove this statement; for they are merely survivals from the old Dorian mode, which was not entirely obsolete in the middle of the eighteenth century.

A more numerous class of chromatic chords than those of which I have been speaking is that which is borrowed from keys with different tonics. Naturally, the first keys from which we borrow are those that are the most nearly related—those whose tonics are a perfect fifth above and below. For example, in the key of *c* we can borrow from the keys of *f* and *g*. Here again we find in the actual practice of the great composers the same difference in the treatment of major and minor keys of which I have just spoken. In minor keys chords are only borrowed from the nearest *minor* keys; thus in *c* minor only from *f* and *g* minors. If we borrowed from *f* major, we should not only have a major chord on the subdominant, but, what would be more disturbing to the feeling of tonality, a minor chord on the major sixth of the scale—the chord of *a* minor, instead of *a* flat major, as the submediant chord of *c* minor. But on the other hand, just as in *c* major we can borrow, as has already been seen, from *c* minor, so we can also borrow from *f* and *g*, either major or minor. And from these keys we can in every case borrow the entire diatonic harmonics, whether consonant or dissonant, and employ them as chromatic chords—that is, by not following them in keys in which they would be diatonic.

Here let me say, to avoid misunderstanding, that I do not for a moment mean to imply that the great masters, when they introduced chromatic chords, thought of them

from the point of view from which I am presenting the subject this morning, or considered that they were borrowed from neighbouring keys. There can be little doubt that they regarded them as incomplete or partial, perhaps even as momentary, modulations. It is probably extremely rare for a composer when writing to analyze his own harmony. It is said that Mendelssohn on one of his visits to England met Dr. Day, the inventor of the system of theory which Macfarren adopted and taught. Dr. Day asked him what he considered to be the root of the first chord in the "Wedding March" of the "Midsummer Night's Dream," and Mendelssohn replied that he did not know and did not care. Chromatic chords can be, and have been regarded from various aspects, and explained in different ways; the explanation I am giving you now is only one out of many; but it has to my mind the advantage of being very simple, and therefore perfectly easy to understand.

I have said that the keys from which chromatic chords can be borrowed are those that are the most nearly related, viz. the dominant and subdominant keys, and that for a major mode we can borrow from both the major and minor modes of the adjacent keys. From these keys we can obtain the harmonic form of the chromatic scale. Let me take it in the key of c minor, which, for the moment, I select in preference to c major, because there are only two keys, g minor and f minor, from which to borrow.



Between c and d the chromatic note is d flat, the submediant of f minor, borrowed. Between e flat and f we have e natural, the leading note of f minor; between f and g, f sharp, the leading note of g minor. Between a flat and b natural we have a natural from g minor, and b flat from either f or g minors. In the key of c major, e flat and a flat are chromatic notes; it is best to regard them here as borrowed from c minor, this being a more nearly related key than either g or f minor. For the same reason, we now regard f sharp as borrowed from g major rather than from g minor, and b flat from f major, rather than from f or g minor. d flat must evidently, as before, be borrowed from f minor.

What has just been said about the chromatic notes of a key applies equally to its chromatic chords. They are all to be found in the neighbouring keys, and where more than one derivation is possible, it is simplest to consider them as borrowed from the nearest key. Thus, in the key of c major, it is better to regard the chromatic major chord on the supertonic as the borrowed dominant chord of e major rather than of e minor; similarly, the chromatic minor chord on the subdominant as the subdominant of c minor, rather than the tonic of f minor, borrowed.

With the single exception of the chord of the augmented sixth, of which I shall speak presently, all chromatic chords are borrowed from one of the keys I have named—the dominant and subdominant minor for a minor key, and for a major key, its tonic minor and its dominant and subdominant, major or minor. Beyond these keys we cannot go without bringing more than twelve notes into our key. For if we go one step further, d on the sharp side will contain c sharp, and we already have d flat, borrowed from f minor, this latter note having a prior claim, because it is taken from a related key. On the other hand, b flat minor will introduce as its submediant a flat, the enharmonic of f sharp, which we have already borrowed from g.

Before giving examples from the works of the great masters of the chromatic triads of which alone I have as yet spoken, it will be advisable to complete the more strictly theoretical part of my subject by saying something about the numerous chromatic discords. All diatonic fundamental discords are derived from the dominant of their key; and most of our modern English theorists hold that there are four kinds of dominant discords—sevenths, ninths, elevenths, and thirteenths. Some leading German

authorities, among whom the late E. F. Richter holds a prominent place, deny the existence of any discords above the ninth, and explain elevenths and thirteenths as auxiliary notes, "substituted" notes, "altered chords," or something similar. I am not going to enter into any discussion as to the relative merits of these rival systems, though I think I should have little difficulty in making out a very good case for that which is generally adopted in this country. But, as there may be some among you who have studied on the German system, it may be as well to explain that chords of the eleventh and thirteenth are made by the further superposition of thirds above the ninth; and that, as these chords in their complete shape contain respectively six and seven notes, of which seldom more than four are found together, they are met with in more varied forms (according to which notes are omitted) than chords of the seventh or ninth.

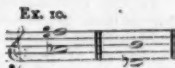
Chromatic discords are found either on the dominant, supertonic, or tonic of a key. Those on the dominant are only employed in a major key, and are borrowed from the minor mode of the same tonic. Perhaps the most common of these is the chord of the diminished seventh—derived from the first inversion of the dominant minor ninth—resolved in the major key, as in the following passage:—



Here the a flat and b natural in the first four chords clearly prove that they belong properly to the key of c minor, as no other diatonic scale contains both those notes; but the discord is resolved in c major, and is therefore chromatic in that key.

Coming now to speak of supertonic and tonic discords, let me first remind you that the supertonic is the dominant of the dominant key, while the tonic is the dominant of the subdominant key. If you bear in mind what was said just now—that these two are the nearest related keys, and those from which we borrow for our chromatic chords—I think you will see how greatly the point of view from which I am treating the subject this morning assists us to understand the nature and real character of these supertonic and tonic discords. The former are the fundamental discords of the dominant, and the latter of the subdominant key, borrowed. As I am not giving a harmony lesson, I am not going to enlarge upon the rules for the treatment of these discords; they can be found in treatises on harmony. All that I will now say is, that if they are to be regarded as chromatic chords, they must not be resolved in the keys to which they belong as dominant discords.

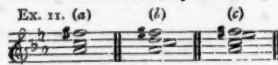
There still remains to be noticed one important chromatic chord, which differs in a very material respect from the chords already spoken of. This is the chord of the augmented sixth. All other chromatic chords suggest some key from which they are borrowed, and in which they are diatonic; but the chord of the augmented sixth cannot be diatonic in one key, for there is no diatonic scale which contains its characteristic interval. For example, in the key of c, whether major or minor, the two augmented sixths are—



These are the only two augmented sixths possible in the key; if you put this interval above any other degree of the scale, whether diatonic or chromatic, you will find that this sixth will not be a note in the key. For example, the augmented sixth above c is a sharp; above e flat, c sharp; above f, d sharp, and so on.

Now let us look at the two augmented sixths in Ex. 10, and see what keys they suggest. In the first (A flat, F sharp), F sharp suggests the key of G, which does not contain A flat; on the other hand, A flat suggests some key with not fewer than three flats in the signature, and no such flat key contains F sharp among its diatonic notes. Similarly with the other augmented sixth—D flat and B natural. D flat suggests a key with at least four flats, while B natural contradicts the suggestion of any flat key, except C minor, which contains no D flat.

If you will now look again at Ex. 5, you will remember that I explained how in the fourth and fifth chords the suggestion of one key was neutralized by the immediately following suggestion of a different one, and that this was one of the means by which modulation was averted, and the chords were proved to be chromatic. In the chord of the augmented sixth, of which I am now speaking, you will see that the "balancing" of one suggestion by another takes place in the chord itself. The interval is obtained by combining the flat submediant of one key with the leading note of the next sharpest key. Thus A flat, the submediant of C minor, is combined with F sharp, the leading note of G minor; and D flat, the submediant of F minor, with B, the leading note of C minor. The remaining notes of the chord almost always belong to the sharper of the two keys. Let us take the chord in the key of C minor, in its three commonest forms, known as the Italian, French, and German sixth. I choose the chord on the submediant, as being much more frequently used than that on the minor second of the key.



In all these chords A flat is the ninth of G, the dominant of C minor, and F sharp is the third of D, the dominant of G minor. At (a) the added note C is the seventh of D; at (b) the root and seventh of D, and at (c) the seventh and minor ninth of D, complete the chord, which, it remains to add, can be equally used in a major and a minor key.

(To be concluded.)

THE SECOND VOLUME OF PROFESSOR HUGO RIEMANN'S TREATISE ON COMPOSITION.

By FR. NIECKS.

THE volume before us completes the "Grosse Kompositionslehre" (W. Spemann, Berlin and Stuttgart), of which, exactly a year ago, the first volume was reviewed in the MONTHLY MUSICAL RECORD. Melody and harmony are the subjects of the earlier volume, with the subtitle "The Homophonous Style"; counterpoint, fugue, and canon those of the later volume, with the subtitle "The Polyphonous Style." Elementary knowledge of the subjects dealt with is in both cases presupposed—in the present case some acquaintance with the five species of counterpoint. Professor Riemann describes his object as follows: "To put the technical acquirements, won by more or less dry preliminary labours, at the service of the freely creating imagination." In the introduction the author controverts the not uncommon erroneous assumption that counterpoint, in contradistinction to homophonous invention, is exclusively, or at least preponderantly, intellectual toil; and opposes to it his view that all artistic production is imaginative activity. This second volume, like the first, must impress the reader as the work of a man of learning, thought, experience, and practical ability; and not only as such, but also as the work of an original and strikingly independent mind. The originality and independence reveal themselves as soon as we run our eyes over the table of contents.

The volume is divided into two books, the third and fourth of the whole work, respectively entitled "Simple Counterpoint (inversion in the octave included)" and "Strict Polyphony and Artificial Counterpoint (Obbligato)," of which the former takes up about one-third, and the latter two-thirds of the 446 pages. These two books are then divided into two and four chapters respectively, forming chapters 9 to 14 of the whole work. To begin with the ninth chapter, the first of the third book, entitled "Contrapuntal Processes" (Kontrapunktische Manieren), treats of Contrasting and Imitation; Moving (*gehende*) Bases; Running Accompaniment Figures; Chains of Ligatures; Complementary Rhythms; Two Rival Running Parts; Pedal Point; Sustained Notes; and Free Imitation. The tenth chapter, entitled "Writing a *due canti*," treats of the Duo (violin sonata); the Vocal Duet; the Trio Sonata; and the Pure Trio. As the contents of the four remaining chapters are on the whole on the customary lines, at least as far as the first three of the four go, it will be sufficient to give the titles without the detailed contents. Those of chapters 11 to 13 are: Fugue and Double Fugue; Artificial Inversion of the Parts; and Canon. The last chapter, entitled "The Ostinato," deals with the origin and nature of the ostinato, chaconne, and passacaglia, and symphonic works on an ostinato.

In saying that certain parts of the work are on the customary lines, I must not be understood to mean that there is nothing new in the treatment, that the author simply echoes the views of his predecessors. So far is that from being true that conservative minds may not only be surprised at some of his opinions, but even be positively shocked by them. The latter-day contrapuntists had already thrown overboard the inversions in the ninth, eleventh, thirteenth, and fourteenth; Professor Riemann sends those of the tenth and twelfth after them. "The bugbears of double, triple, and quadruple counterpoint," he writes, "which played so important a part in the old theory, intentionally covering itself with the veil of the enigmatic, have more and more been dissipated by a treatment that clears away all bombast, and demands lucidity and judgment. What remains of the old fustian can be comprised in the one word—inversion in the octave of the parts against each other. One might regard, without more ado, the occasional employment of other forms of inversion which are demonstrable in literature as the purely accidental results of subsequently attempted combination—the possible multifariousness of which we have shown in connection with the subject of the B flat major fugue of the 'Wohltemperirte Clavier'—were it not that the old schooling in counterpoint treated of the rules regarding such inversions at great length, so that one has to presuppose the intentional occasional application of the acquired artifices, which, indeed, is proved by express verbal indications in the case of didactic works like Bach's 'Art of Fugue.' We shall in the next paragraphs briefly take note of those artificial inversions. Here shall once for all be emphasized that the whole double counterpoint had best be flung after its cousins, the triple and quadruple, into the lumber-room. For it is really not worth while to give so pretentious a name, as it were of a second higher kind of contrapuntal work, to the little that remains useful of the former long-spun teaching. The free exchange of the above and the below of two parts is so indispensable to compositions in parts that in all contrapuntal work this has continually to be considered, and therefore really simple counterpoint should not be distinguished at all. It would be preferable to put in the place of simple and double counterpoint simple and artificial counterpoint, meaning by the former the counterpart invented by the unfettered imagination, and by the latter all kinds of canonic treatment in which also the first voice cannot be spun out at pleasure, but is very considerably restricted in its continuity by the once chosen form of imitation by a second voice (or several subsequent voices). If the theory of counterpoint had not been formulated before that of harmony, the doubtful division into simple

and double counterpoint would not have come into existence at all."

This is a subject of great importance. As it cannot but interest many, a few additional elucidating remarks gathered from the "Grosse Kompositionslehre" may not be unwelcome. One scruple the author has with regard to other inversions than that in the octave is that through them are added to the stationary part, at least partly, notes of another harmonic signification, and that consequently the stationary part is harmonically differently interpreted. Now, Professor Riemann says that, as he himself teaches and Bach's art confirms, the harmonic sense is one of the most important qualities of a subject. "The older theory of counterpoint formulated long before the clarification of harmony does not know this principle (at least not as a doctrine), and as its formulation has survived almost unchanged up to our time, it is comprehensible how it is, that the conflicts as regards harmony which arise from the artificial inversions have been so little considered in the teaching of counterpoint. That the theory of counterpoint speaks still, as five hundred years ago, of progressions of intervals, instead of progressions of harmonies, is an anachronism." Professor Riemann thinks that the positive gain which exercises in the artificial inversions yield is so small that the time required by them can be better employed for other work. To build up, he says further on, whole pieces on the exploitation of the possibilities of such inversions cannot be represented as a worthy task of the free-creating art; but it does not require a long preparatory practice and an encumbering of the memory with special rules to invert occasionally a short passage in such a way if chance favours it. The author insists on the opinion that in all cases the particular situation must cause the possibilities to emerge like lightning from the imagination; and finally advises the student to give up double counterpoint, and devote himself so much the more to simple and strictly imitative counterpoint. In fact, Professor Riemann unweariedly hammers in the difference between calculation and imagination, between mechanical work and fine art. So, he says again, in connection with canonic writing, that it is not an artistic achievement to carry through strictly a form of imitation, but that it is an artistic achievement to write music really born of the imagination under the imposition of such fetters.

Professor Riemann has a high opinion of canonic writing, and does not think that it is appreciated and exploited by composers as it deserves to be. He draws attention especially to the canon as variation. "The canon is well worth bringing to a larger extent from the school-room into life; nay, we may say that the eminent popularity of easy vocal canons shows that the average hearer has no mean understanding and an intense æsthetic appreciation of the charm of strict imitation, a fact which the composer should not ignore, but rather nurture and further."

The chapters written particularly *con amore* are, besides that on the canon, those on contrapuntal processes, writing a *due canti*, and the *ostinato*. On the other hand, I should not wonder if some of the readers found the author's treatment of the ticklish problem of fugal answers somewhat too scanty. Professor Riemann adopts Hauptmann's rule to answer "Quinton" with "Quinton," "Terzton" with "Terzton," but formulates it differently. The principle that in all circumstances determines the form of the answer is, according to him, the identity of the harmonic sense.

The whole work is extremely interesting, nay, so fascinating that it is difficult to lay the book down before one has finished it. This arises to a large extent from the unhackneyed illustrations and the historical remarks and excursions. These latter, it is true, make the author sometimes forget the practical object in view; but what is loss to the pupils is gain to teachers and general inquirers. In fine, Professor Riemann's "Grosse Kompositionslehre" is a valuable contribution to our theoretical literature.

THE LANGUAGE OF MUSIC.

I WAS chatting the other day with a composer of considerable talent on the vexed subject of Strauss's "Heldenleben." After a long discussion as to the meaning which Richard Strauss meant to convey, my friend exclaimed; "Ah well, I listen to the symphonic poem as music, and do not worry my mind as to what Richard Strauss did or did not mean." And I find that is a very general attitude among makers of music. From the point of view of the literary musical critics this absolute musical appreciation of programme-music seems very unintelligent. But is it so really? Does Richard Strauss himself desire that we should probe into all the meanings his music may or may not be meant to express? It is at any rate a fact that, beyond giving a kind of official sketch of the "Heldenleben" as a continuation of the "Don Quixote" symphonic poem, he has in no wise made public the ideas which prompted him to write it. It is said that Herr Friedrich Rösch's analysis is practically authorized by the composer, but Herr Richard Strauss himself would surely have appended some explanation to the score had he wished his listeners to view his music as a detailed description of certain ideas. It would have been easy enough, and some critics, even such an acute writer as Mr. Ernest Newman, are of opinion that there would have been nothing absurd in that. Wagner's music is explained by and in its turn explains the drama of his music-dramas. What, then, is the difference between that kind of programme of action, speech, and gesture and a printed programme? In an unæsthetic and logical sense I suppose there is not much difference. In each case the music requires and has an explanation outside of itself, and the fact that we hear and see one explanation and read the other is no essential difference. But this plausible argument is purely a piece of logic-chopping. The drama, as enacted on the stage with speech, gesture, action, and music, is a self-contained art. The combination must be viewed as a whole. Programme music leaves no room for literary explanations, except of the baldest and most general type; and yet to understand it fully we require very detailed guides, which ought to be published in the form of a full score, or we should miss the point. And such guides would demand that every listener to music should be competent to follow a performance with a score, and, if competent, that he should have no choice in the matter if he desired to gain an intelligent idea of the music. That is practically an admission that music is a foreign language; that it can represent nothing, but is only illustrative when the subject of its illustration is actually labelled. In the case of music-drama, on the other hand, the work as a whole explains itself if sung in a language understood by the listener, and for that reason I call it self-contained. The music-drama as a whole is a complete work of art.

All great works of art are thus explainable on their own basis. What should we think of a poem which required pictures interspersed in the text before we could understand its meaning? What should we think of a play that could not get itself explained without music? It is true that certain pictures are not intelligible without long literary explanations or quotations from poems, but that is not true of the finest pictures, and none but an art-Philistine judges a painting by its subject. The excellences of great pictures are excellences contained within the frame. The subject is understandable at a glance, or at any rate without literary explanation, and it is the treatment and not the subject that makes a fine picture. The contention that all art must be thus self-contained is not based on a purely arbitrary idea. On the contrary, it is founded on a very human necessity. The purpose of art is to make clear and not to obscure ideas, to express something that cannot otherwise be expressed, and the powers of the human mind being limited, the power of art is limited in its appeal to some special capability. Its presentment crystallizes the essential, and any presentment not complete in itself demands the exercise of other mental

capabilities than those to which it primarily appeals, with the result that concentration is dissipated. Each art has its own special appeal, its own special powers, and its own special limitations, or rather, I would say, its own boundaries of sovereignty. Thus the sister arts of painting and sculpture have their own special field of illustration, and so with the art of poetry. It may be said that each of these arts overlaps the other to some extent, but that only means that each is the expression of what the human being thinks and feels concerning himself, his ideas, and his surroundings. Does not, then, the art of music also overlap these other arts; and, if it does, why should we object to literary or pictorial allusions in music?

That question brings me to the point which I wish to make with regard to music—it is a point which has been ignored in most, if not all, of the criticisms on Richard Strauss's "Ein Heldenleben." The arts of literature, sculpture, and poetry deal with ideas which can be expressed by the representation of external facts (as in the plastic arts), or with the description and analysis of thought, by the use of the verbal symbols which we call language (as in poetry). Music, on the other hand, has no such connection with external facts, nor has it any relation to the means by which we express our thoughts. For this very reason Wagner argued that it required words to give it full power of definite human expression. The programme critics argue on the same lines, only they ignore the necessity of a work of art being self-contained. If for nothing else, their argument fails to the ground because their printed explanations demand the reading of music, and thus the art would appeal to a very small class indeed. To understand a symphonic poem to the full, the music should be accompanied by a printed poem or a prose explanation, for the mere labelling of a few themes, generally given in programme books without their harmony, is ridiculously inadequate. And to obtain the full effect of these explanations the music would have to be followed with a score in which these literary explanations muddled the eye and brain of the listener. Short of that, each listener would have had to learn the score by heart, with the literary explanations as well. Art which requires so much explanation is no longer an art at all. It has lost the directness of appeal which makes it such a powerful means of expression, and, moreover, it demands from a listener who has not time to learn a score and its literary explanations by heart a slavish following of the music during its performance with a score, a proceeding to which many of the most competent musicians are averse. Music is not a paper art, and many of the false criticisms passed on it have been based on a study of it on paper; and it seems to me that those who support the idea that music should have a literary explanation are making it a paper-art.

The point I wish to make is briefly this: music, to those who can appreciate it at all, is, and has always been, a language. The more musical music is, the less it can be explained by words and the less are words required for its explanation. Does any real music-lover require a literary explanation of Bach's famous Chaconne? Can we not understand Beethoven's "Eroica" without reading Wagner's programme? To come to modern days, have not Tchaikovsky's fifth and sixth symphonies an immediate and unmistakable appeal? The idea that programme-music is a new thing is ridiculous. All one can say is that music took some time to grow as an art, but even in the days of formalism the language of music was clear enough in the slow movements. The only difference between programme-music of the Berlioz, Liszt, and Richard Strauss type and the programme-music of Bach, Mozart, Haydn, Beethoven, and Brahms is that with the former group the subject to be expressed is more or less dictated by the musical form, and with the "classical" composers the expression of the subject was more or less subservient to musical forms. Even here one cannot draw a hard and fast rule. Thus Richard Strauss's symphonic

poems, especially "Tod und Verklärung" and "Ein Heldenleben," have distinct musical form of their own. He himself has said, "I have always form before me when composing, as a matter of course." Only he does not make his poetic ideas subservient to that form. At the same time, much of the structure of the music of his last symphonic poem is based on purely musical lines, and much of that which programme critics desire to explain by ineffective literature really explains itself. A composer of a symphonic poem, quite as much as a composer of a symphony, has to build his music. Strauss builds his by a wonderful use of variations and of polyphonic ingenuities. But, apart from this, I do not find it is necessary to have a programme of either his "Tod und Verklärung" or his "Ein Heldenleben." Each is musically coherent; in each the language of music says to me more than any literary explanation could say; and, as far as programme is concerned, I find that the titles alone of the symphonic poems are sufficient to give the necessary definitions to their emotional contents. And I believe it is so Strauss wishes one to listen to his music; otherwise he would explain himself. As all clever men, he probably hates explanations, for if he had to give them it would be proof that he would be otherwise misunderstood. As it is, the programme critics have misunderstood him. They will try to go beyond his music. Because he has quoted himself, they look on the hero of the symphonic poem as Strauss himself; and then they argue that the battle music is too much an objective description of action, and is not the kind of battle the musician-hero has to go through. But musically the section explains itself. The inward battle of the hero has taken place in the opening section and in the music descriptive of his companion; in the battle the whole character of the music changes from introspection to action. A fight against the outside forces of the world, whether they be ideas or men, must ever be a matter of action. And Herr Strauss fights his opponents as Schumann fought them in his "Davidsbündler" march. The apparent realism is only the symbolism to which all imaginative men are prone. In short, "Ein Heldenleben" as programme-music justifies itself; it does not require literary explanation; and it says more to the musician than any words can say, because in it the composer has proved himself a master of the musical language. That language is felt and understood by all who have the power of feeling and understanding music, and to such any literary explanation is impertinent and unnecessary. Strauss has simply made his programme the bender of his musical form, and in other respects has enlarged the vocabulary of music. To a modern composer the art is no longer to be confined by academic ideas on beauty and ugliness. In its proper place ugliness is beautiful, as Bach, Beethoven, Schumann, Brahms, Wagner, and Tchaikovsky well understood.

E. A. BAUGHAN.

OPERATIC EVENTS IN PARIS.

THE last month of 1902 beat the record in operatic activity in Paris. On December 10th, 11th, 12th, and 13th, the Lamoureux Society made the experiment of producing the "Manfred" of Byron-Schumann on the stage, at the Nouveau Théâtre. Again was manifest the inconvenience resulting from such essays, which are detrimental to the original conception of the authors, as well as to the right classification of a poetical and a musical work of different order. The poem of "Manfred," being exclusively romantic, does not afford any dramatic situation. It is therefore obvious that the wonderful score of Schumann can only depict romantic and lyric sentiments, which can illustrate the story in a concert-room, but not express it on the stage, in which acting becomes an inherent part of the exposition, requiring the animation of dramatic situations. Consequently, the performance of "Man-

fred," as an opera, met with a cold reception; and we may hope that this fine work will nevermore be submitted to such an illogical experiment. The "Légende de Sainte Elisabeth" of Liszt underwent the same fate in Germany, and even the "Damnation de Faust" of Berlioz, although including some dramatic situations, put on the stage in a luxurious manner and sung by great artists like Melba, Renaud, and others, at Monte Carlo last spring, could not obtain more than a *succès d'estime*. Its reproduction on the stage at Hamburg last autumn, and lately at the Scala, Milan, confirmed the experiment made at Monte Carlo. In 1866 the "Legend of St. Cecilia," words by Henry Fothergill Chorley, and music by Jules Benedict, had an immense success at the Norwich Musical Festival, and Benedict wished me to make an opera-libretto out of it. My friend Chorley made some additions to, and some changes in, the original plot, but on perusing his manuscript I found it quite void of dramatic interest, the concentric point of the drama remaining the conversion of St. Cecilia. The Baron von Wolzogen, a friend of Benedict and a celebrated dramatist, who had to make the German adaptation of the "Legend," quite agreed with my sketch of the plot, and as Chorley would not alter his plan, that sketch was stowed away in a drawer, where it still lies, although Benedict was quite *d'accord* with me and Wolzogen.

A cantata can never be put on the stage, because in it the poet and the composer must just avoid every dramatic theatrical situation, relative to stage effects. The stage, on which the personages must act their parts, requires realistic movement, whilst the concert room, on the contrary, demands the purest idealism, the singer being there only a relator.

The second theatrical event of December last was the *début* of a young American, Miss Elizabeth Parkinson, of Kansas city, a pupil of Madame Mathilde Marchesi, of the trying part of Lakmé, at the Opéra Comique. Of course, the theatre on the occasion experienced a kind of American invasion, and General Horace Porter, the American Ambassador, Mrs. and Miss Porter, the United States Consul-General, and Mrs. Gowdy, with Miss Gowdy, as well as the *fine fleur* of the American colony, occupied boxes, stalls, etc. It was an unquestionable success, as Miss Parkinson has everything in her favour. Extremely attractive in appearance, possessing a voice of the utmost sweetness, singing to perfection, and endowed with natural histrionic power, she is bound to succeed. Miss Parkinson had never sung with orchestral accompaniment before, because, according to the rule of the Opéra Comique, no rehearsal with orchestra is granted to any *débutante*, if she appears in an opera already forming part of the *répertoire*. And yet she came out of her task with flying colours. With more practice and experience this young singer will undoubtedly follow the path of her predecessors, Melba, Nevada, Eames, Saville, Sanderson, Calvé, Blanche Marchesi, and many others from the same school.

On Tuesday, December 16th, the great attraction at the Opéra Comique was the first night of "La Carmélite," *comédie musicale en 4 actes et 5 tableaux*, libretto by M. Catulle Mendès, music by M. Reynaldo Hahn. The plot of the opera proceeds from the love legend of Mlle. de la Vallière (the Carmélite) and the young, flighty Louis XIV. It is an absolutely romantic subject, and the verses of M. C. Mendès, so poetical, lofty, and affecting, reproduce the refined social custom and the etiquette of the French Court and French society of the seventeenth century.

The opera begins with the presentation of Mlle. de la Vallière to the King during a feast at Court, with songs and dances, in which the melancholy wife of Louis XIV. has to play the part of Diane. The Queen objecting to do it, Mlle. de la Vallière, a new, beautiful young *dame d'honneur*, just arrived from the country, is called to replace her. Louise de la Vallière is enamoured of the King. She has candidly avowed it to the other *dames*

d'honneur, and Louis XIV. is aware of it. During the feast the King, playing his part too naturally, makes a fervent love declaration to Mlle. de la Vallière, and, forgetting all etiquette, falls at her feet, to the amazement of the Court. Louise is subdued. She loves, and the Bishop warns her in vain against the horrible sin of hurting the feelings of the beloved and pious Queen. And as the King meets her immediately afterwards, she yields to his prayers and, following her adored tyrant, goes to perdition! But the Marquise Athénais soon replaces the timid and feeble young girl in the heart of the inconstant Louis XIV., and the unhappy, abandoned one seeks shelter and consolation in the convent of the Carmélites, where she bids farewell for ever to her sorrowful youth.

That is the simple but touching story of "La Carmélite," versified in masterly style by M. Catulle Mendès. It was easy to prophesy that such a pure, romantic theme, full of exceedingly delicate emotions inherent to the subject, coming out at the present time, when the most vulgar realism dominates the stage everywhere, even subduing the opinion of the majority of the critics, would meet with the strongest opposition on the part of the daily press. But people going to the theatre without prejudice, disposed to accept the impressions only as they result from what they hear and see, are not of the same opinion, and every emanation of the human spirit, which impresses them with real emotion, is immediately appreciated, and every time more deeply. That is the reason why the opera of "La Carmélite," although condemned, with more or less *parti pris*, by nearly all the professional critics, was very well received by the public on the first night, and meets with a warm reception at every new performance.

In regard to the music of "La Carmélite," the only fault with which the young composer can be charged is the fearlessness of his artistic temperament, which on his first great attempt created for him the difficult condition of realizing in sounds the many multiform episodes contained within a big four-act opera. But, knowing the charming *musique de chambre* (romances, duets, etc.) already composed by M. Hahn, we find the explanation of his daring enterprise in the sympathy and correlation existing between the attractive subject of "La Carmélite" and the tendency of his peculiar talent, more inclined to the mystic-romantic than to the high dramatic style. However, the attempt was made too soon, his practice and juvenile experience being not yet equal to the undertaking. This is especially proved by some hesitation in the instrumentation, which is often too feeble in the accompaniment of the vocal part, allowing at times a charming orchestral phrase, which should dominate the *ensemble*, to pass unnoticed.

Excepting those few deficiencies resulting from inexperience, the score of "La Carmélite" shows uncommon disposition for what is, in fact, the soul of music—melody. In addition we find the character of the music of "La Carmélite," in colour and form, quite adapted to the historical period in which the action takes place; and the whole of the first act would undoubtedly produce greater effect if the tenor, M. Muratore, could play with more dignity the part of the King, and sing with better voice and in finer style the charming music entrusted to him. The last scene of the opera, in the church, is positively the only really dramatic, though mystic, situation of the whole opera, and here the music of M. Hahn is not only up to the mark, but it may lay claim to deserved admiration for its elevated dramatic intensity and effective instrumentation. There are only two principal parts in "La Carmélite"—the King (Louis XIV.), M. Muratore, and Louise (Mlle. de la Vallière), Mlle. Calvé. The Bishop (Bossuet), M. Dufranc, has only some very effective phrases to sing when admonishing Louise in the second act, and at the close of the opera, when officiating in the church. The Queen (the Infanta Marie Thérèse of Spain), Mlle. de L'Isle, has not much to do, except in the first and

last scenes, but the music allotted to her is extremely sweet and sentimental, quite harmonizing with the character of the unhappy sovereign as historically described. The other personages—courtiers and flatterers—nineteen in number, only episodic figures, singing always in *ensemble*, form the scenic ground plan upon which the poet and the musician have skilfully embroidered the ethereal but fleeting love legend of Louis XIV. and Mlle. de la Vallière.

Mlle. Calvé was excellent as the "Carmélite," although her rôle is not dramatic in the modern style. The tenor could be better, as aforesaid, while M. Dufranc, with his beautiful bass voice, sings and acts the part of the Bishop in stately style. The orchestra, under the magic bâton of M. Messager, proved itself once more worthy of the grand reputation it has justly acquired, and the *mise-en-scène*, an enchantment, gives new evidence of the highly æsthetic taste of M. Carré.

M. Hahn, after his first experience, will certainly not fail to perfect his scoring, and will, no doubt, go very far on the artistic path on which he has so well entered.

By the way, Mlle. Calvé, being afflicted with a severe cold, was compelled to resign her rôle after the second night and leave for San Remo. M. Carré had already prepared a young *débutante*, Mlle. Cesbron, a pupil of the Paris Conservatoire, to replace the celebrated songstress till she comes back. But the absence of Mlle. Calvé has not abated the success of the new opera.

On December 17th the opera "I Pagliacci," by Leoncavallo, was introduced for the first time to the Parisian public at the Grand Opéra. M. Eugène Crosti, the French translator, has baptized it "Paillasse." There is no need to describe the plot and music of this two-act opera, so well known everywhere in Europe and America, like its companion, the "Cavalleria Rusticana" of Mascagni. I think I may venture to assert that the greatest part of the success met with by both these modern operas is due to the dramatic intensity of the subjects, the action being free from all episode and concentrated exclusively on two principal actors. About the music, I do not hesitate to declare that I am not an admirer of this violent and brutal modern style, which does not respond to my own ideal in art. However, if I had to choose between these two operas, I would prefer Mascagni's, since it contains far more originality and invention than that of Leoncavallo, and is superior with regard to the instrumentation.

The cast of "Paillasse" could not have been more brilliant, and the success fully responded to general expectation.

Mme. Ackté was delicious as Nedda-Colombine. She sang the music charmingly, but as an actress I prefer her as Nedda, in the first act. In the second act, as Colombine, she lacks the spirited mobility and the coquetry of the strolling players. After three nights of "Paillasse," Mlle. Hatto succeeded Mme. Ackté as Nedda-Colombine. This young singer plays the part better than Mme. Ackté, but she does not sing it so well as her predecessor.

Jean de Reszké, as Canio, is simply admirable. He is as great as a singer as he is inimitable as an actor.

M. Delmas, as Tonio, has added a new laurel to his great reputation as a perfect singer and first-rate actor. M. Gilly, a young baritone, as Silvio, and the tenor Lafitte, as Beppo, complete a perfect *ensemble*. The *mise-en-scène*, I am sorry to state, is rather unworthy of the Grand Opéra.

On the first two nights the ballet of "Bacchus" followed the "Paillasse," but the music of M. Duvernoy becoming paler every time by the side of the spirited music of Leoncavallo's opera, M. Gailhard has changed the programme of the evening by striking out the ballet and giving the classic dramatic work "Samson et Dalila" first, and the "Paillasse" afterwards. I should like very much to know the opinion of Master Saint-Saëns about such an arrangement!

S. MARCHESI.

Correspondence.

ELGAR'S "CORONATION ODE."

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—In your list of provincial performances you state that Bishop's Stortford Musical Union performed Elgar's "Coronation Ode" on December 3rd, "the first time that it had been given by any provincial choral society." I write to inform you that this work was given on November 3rd by the Stourbridge Concert Society, and consequently our Bishop's Stortford friends are in error in supposing that theirs was the first performance. Stourbridge had the honour of producing this deservedly popular work the first after the Festival performances and the one in London; and I think that this was only fitting, as Dr. Elgar is a Worcestershire composer, and Stourbridge is a Worcestershire town. I shall be much obliged if you will kindly publish this letter, as naturally our society does not like to be, however inadvertently, deprived of the honour of "the first performance by any provincial choral society."

—I am, yours faithfully,

H. WATSON-SMITH.

Longlands House, Stourbridge, January 3rd, 1903.

OUR MUSIC PAGES.

THE piece selected for Our Pages this month is No. 2 of Two *Bluettes* by Edouard Schütt, named "Au Soir." That even, rather than morning, should suggest music of peaceful, romantic kind is natural enough; morning suggests action, evening repose; it is of an evening, when work is done, that one can sit by the fireside and watch the pictures in the fire, or in summer roam about in the open, building castles in the air. The piece before us opens with an expressive theme, against which are heard now and again, in an under part, snatches of melody, two persons, as it were, conversing quietly together. Then follows a short middle animated section, depicting a moment of mental elation; but the music soon tones down, and the principal theme returns with new and richer accompanying parts, until, finally, the piece ends with a restful coda. This refined piece is not only well, but attractively written.

Reviews of New Music and New Editions.

Side-Lights on Harmony, by LOUIS B. PROUT. (Edition No. 10106; price net 2s.) London: Augener & Co.

At first sight it seems a rash thing for our author to have selected the subject of harmony, seeing that it has been so ably dealt with by Professor Prout. After reading a few pages of the volume under notice, the reader, however, soon discovers that Mr. Louis Prout is no mere reflection of his father, but that he thinks and decides for himself; there are even observations of a critical kind with regard to certain statements in Professor Prout's "Harmony." The present work consists of two essays, one, "The Tonal Aspect of Harmony," which was read some years ago before the "Musical Association"; the other appeared as a series of articles in the MONTHLY MUSICAL RECORD, January to September, 1901. In the first, it is stated that very little attention, comparatively, seems to have been paid to the progression of notes in their relation to the prevailing tonality, yet from the illustrations given it seems evident that "the treatment of a dissonant note depends very largely on its position in the scale." The author will perhaps pardon us for saying that we think some of his illustrations "stronger" than others. The one from Schumann's "Genevieve," on page 9, for instance, is very strong, but the one from Beethoven's "Fidelio," on the preceding, seems to us less so,

DEUX BLUETTES

by

EDOUARD SCHÜTT.

Nº 2.

AU SOIR.

PIANO.

Poco moto. espr.

mp

dolce

poco rit.

a tempo

espr.

mp

ritard.

p

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Augener's Music Printing Office.



10 Lexington Street, London W. Established 1878

a tempo animando

11

cresc.

agitato

poco a poco calando

The musical score consists of five systems of piano notation. Each system has a treble and bass staff. The first system is marked 'a tempo animando' and includes a measure with a fermata and the number '11'. The second system also has a measure with a fermata and '11'. The third system is marked 'cresc.' and includes a measure with a fermata and '11'. The fourth system is marked 'agitato' and includes a measure with a fermata and '11'. The fifth system is marked 'poco a poco calando' and includes a measure with a fermata and '11'. The notation includes notes, rests, and various musical symbols like asterisks and dynamic markings.

e dimin.

pp *a tempo*

rit. *espr.*

ritard. *a tempo*

pp smorz. *mp*

114240

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass staff, with a key signature of two sharps (F# and C#). The first measure of the treble staff is marked with a slur and a fermata, and the bass staff has a similar marking. The second system continues the piece, with a treble staff marked with a slur and a fermata, and the bass staff marked with a slur and a fermata. The third system features a treble staff with a slur and a fermata, and the bass staff with a slur and a fermata. The fourth system has a treble staff with a slur and a fermata, and the bass staff with a slur and a fermata. The fifth system concludes the piece, with a treble staff marked with a slur and a fermata, and the bass staff marked with a slur and a fermata. The score includes various dynamic markings such as *pp*, *mp*, *pp smorz.*, *rit.*, *ritard.*, *a tempo*, and *espr.*. The piece ends with a double bar line and the number 114240.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble and bass staff. The treble staff has a melodic line with slurs and a crescendo marking (*cresc.*). The bass staff has a harmonic line with slurs and a crescendo marking (*cresc.*). The system ends with a double bar line.

System 2: The second system continues the melodic and harmonic lines. It includes a ritardando marking (*ritard.*) and a double bar line.

System 3: The third system features a treble and bass staff. The treble staff has a melodic line with slurs and a tempo marking (*a tempo*). The bass staff has a harmonic line with slurs and a tempo marking (*a tempo*). The system ends with a double bar line.

System 4: The fourth system continues the melodic and harmonic lines. It includes a poco ritardando marking (*poco rit.*) and a double bar line.

System 5: The fifth system features a treble and bass staff. The treble staff has a melodic line with slurs and a rallentando marking (*rall.*). The bass staff has a harmonic line with slurs and a rallentando marking (*rall.*). The system ends with a double bar line.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *cresc.*, *ritard.*, *a tempo*, *poco rit.*, *rall.*, and *pp*. The notation also includes slurs, ties, and a double bar line at the end of each system.

seeing that though the tonic *c* is shown as a free note, it is doubled, and in the higher part is resolved as a seventh regularly. Our author in discussing the "submediant," finds that that note will not quite conform to his theory; in such a case he feels that appeal must be made to the practice of the great masters, from which "must be deduced such general rules as we can." A theorist who speaks thus gains the confidence of his readers: he does not set up a theory, and declare the masters wrong when they contradict it; for him the great masters are the real theory makers. For instance, in the second essay, we read that the rule concerning consecutive fifths seems doomed "to become obsolete, as it was based on too sweeping generalisations." At one time, when the "stock-in-trade" of composers consisted principally of triads, the rule had a *raison d'être*; as the idea of a key, however, became enlarged, it frequently became a stumbling-block and an offence; and that enlargement came through the composers, not through the theorists. The second essay is most thoughtful, most instructive. Questions are discussed, besides the one just mentioned, such as hidden octaves, consecutive fourths, "the crux of theorists," the doubling of notes in chords, false relation, etc. No one can read either essay without being the better for it, and those who may be disposed at times to differ from the author will perhaps be those who derive the most benefit from his original and interesting side-lights.

Notes on Conductors and Conducting. By T. R. CROGER. Second edition, revised and enlarged. London: W. Reeves.

DURING the last quarter of a century interest in orchestral works has greatly increased, and at the present day orchestral concerts enjoy special favour; and in bringing about such a state of things, Mr. Henry J. Wood and the Queen's Hall orchestra have been largely instrumental. The visits, too, of many eminent foreign conductors during the period in question have also excited interest in conductors, for the one has been naturally compared with the other. The appearance, therefore, of a second edition of these concise and excellent "Notes" will be doubly welcome. The book appeals, however, more particularly to conductors of provincial societies, whether instrumental or choral; it is written in a pleasant style, and is full of practical hints by one who knows his subject well.

Souvenirs d'Italie. Op. 19, Book 2, for Pianoforte; by F. Edward Bache. Newly revised and fingered by Constance Bache. (Edition No. 6023b, net, 1s.) London: Augener & Co.

"ALL good things are three," says the well-known German proverb. A first Book of "Souvenirs d'Italie" has been already noticed in these columns, a second is before us, and, as we learn from the title-page, a third is to appear. There must be a great demand for such music; i.e. for music of the drawing-room order, which, though light, is not commonplace, and in which there is excellent yet not too exacting work for the fingers. The present Book contains a Barcarole-Etude, entitled "Sur les Lagunes," which has a principal theme, soft and flowing; "L'Allégresse," a Presto Capriccioso, a charming piece, light and sparkling as a Mendelssohn scherzo, yet without any troubling reminiscence; and a Chant Pastoral, "Rêve d'une Villageoise," which opens in a minor key, yet is not sad; the music, in fact, is graceful and expressive. Miss Bache has edited the music carefully, and, of course, with sisterly sympathy.

Gigue Anglaise. Danse à l'Antique, par ALFRED MOFFAT. London: Augener & Co.

PIECES are sometimes described as written in antique style, although there is little or nothing in them to warrant such a title. In the *Gigue* under notice, however, there is a distinctly quaint and, moreover, English flavour. At

the same time this imitation of old style is nowhere carried to excess. The cheerful character of the *Gigue* will commend itself to players, especially to young folk, who for the most part, very naturally, prefer mirthful to melancholy music.

Vierte Jagdstück (Fourth Hunting Sketch), Op. 941, and *Wanderlied* (Wanderer's Song), Op. 943, for Pianoforte, by F. KIRCHNER. London: Augener & Co.

THERE is something exhilarating in the sound of hunting horns, and although the pianoforte cannot give the quality of tone of such instruments, it can exactly reproduce notes played on it, and thus recall the genuine hunting horn call, which plays a prominent part in this bright, melodious piece. Judging from the character of the second, the *Wanderer* is in a light-hearted, one might almost say merry, mood. The music is in march form, by which means the idea of movement is naturally conveyed. Both pieces, which are easy, may be safely recommended to teachers.

Cecilia. Collection of Organ Pieces in Diverse Styles. Book LXII. Edited by E. H. TURPIN. (Edition No. 5862; price, net, 1s.) London: Augener & Co.

THE first of the two numbers in this book, by F. Kühnstedt, is a concertstück on the march in "Zauberflöte," the famous march with which the second act of Mozart's great opera opens. First, there is an introduction, maestoso, which foreshadows with great distinctness what is about to follow. The concertstück consists of some variations and a fugue by way of wind up. The variations are solid, clever, and effective; in the third the theme appears in a middle part. The subject of the fugue is based, naturally, on the opening phrase of the march; the fugue itself is full of life and spirit. The pedal part of the whole of the piece is important. The second number is an introduction and allegro by E. H. Thorne. The opening is slow and stately, and in it the opening figure of the allegro is heard. The latter is bright and spirited, smooth melody in the dominant key offering excellent contrast to the busy principal theme.

Twelve Elizabethan Songs, 1601-1610. Edited by JANET DODGE. Price, 3s. 6d. net. London: A. H. Bullen.

THIS "little" collection has been made from song books which contain a "wealth of beauty," to quote the words used by the editor in her preface. The songs, however, are so simple that it is difficult for us who live in the twentieth century to realize their beauty and strength. Our music is of complex character; and the rich, full accompaniments to songs of Schubert, Schumann, Brahms, and Grieg, to name some of the finest, make the lute accompaniments of Elizabethan songs naturally sound thin and unimportant. They have been written out for pianoforte from the lute tablature, and with only a very few slight changes. The charm of the music lies in its quaintness, directness of expression, and its spontaneity. Of the twelve songs, some are by Thomas Campion, the poet, dramatist, and composer, J. Dowland, and William Corkine.

Edizione Marcello Capra. No. 147, Salmo 109, Dixit Dominus a due voci simili con accompagnamento d'organo o d'armonio del Luigi Bottarzo; Nos. 353-359, Sei Composizioni per organo del Domenico Bellando; No. 415, Trio per organo del Giovanni Cipolla; No. 492, Fuga a tre parti per organo od armonio del Antonio Pisani; No. 493, Sei Preludi per organo del Giovanni Bolzoni; and Studio Progressivo del Pianoforte (Op. 99), del Gaetano F. Foschini. Torino: Marcello Capra.

THE setting of the Psalm for two equal voices is of simple character: smooth eight-bar phrases, with verses intermixed in chant form, are assigned to each voice; in the closing "Sicut erat in principio" both singers take part.—The six

pieces for organ are short, smooth and expressive.—The Trio (without pedal part) contains effective harmonies and counterpoint; it is clever without being dry.—The Preludes consist of short preludes in which the scale of the first ecclesiastical mode occurs either in simple form or modified by figuration.—The Pisani Fugue is well-written and attractive.—The three books of exercises are excellent. The first *fasciculo*, or book, contains exercises without, and the second with passing of the thumb; while the third is devoted to arpeggios. Both length and quantity are moderate; too lavish a display of work discourages pupils.

Unison Songs, Book V. Six songs for boys (with unison chorus), by W. J. FOXELL. (Edition No. 12505; price, net, 6d.) London: Augener & Co.

SONGS to be sung, whether by boys or girls, ought to be melodious and rhythmical; and by melodious we mean something which is diatonic and ear-catching, though not vulgar: the music before us is of that kind. The first is a spirited march tune, "The Old Flag." In No. 2, "Puzzles," patriotic thoughts give place to puzzling questions, the last one of which, though put in somewhat jocular form, is of serious import. "A Young Savage" offers hints to boys to be polite, and this is cleverly done indirectly. The rude little boy of the poem is supposed to have come "from far away, from strange, unheard-of climes." "The School Bell," with its minor and major contrasts and its "Ding-dong" chorus, will be welcome. No. 5 is entitled "The Boy and the Wolf," while the last, "Hurrah for the King," forms an appropriate and jubilant close. These songs, of which Mr. Foxell has written words and music, are dedicated to Mr. Percy Godfrey.

Dio Benigno. Song with Violin Obligato and Pianoforte accompaniment. Words by KATE A. SIMPSON; music by G. KENNEDY CHERSTIE. London: Augener & Co. The poem tells of an old monk kneeling in prayer "in the cloister dim 'neath the abbey walls," and his words are "Dio Benigno, fa mi divino." Also of one "outside in the blinding storm, who with soft voice joins in the even-song"; her angels bear aloft to the "starry skies." The music, for contralto voice, is smooth, and, if of somewhat conventional character, reflects the spirit of the words. The violin obligato adds considerably to the effect of the music.

Beware and Moorish Idyl. Two Songs, words and music by EDWARD CUTLER. London: Metzler & Co.

THE poem of the first tells of a "sylph from the Emerald Isle" who bids men beware "of each wile, each mischievous smile," and it is therefore evident that the musical setting ought to be light and winsome, and of Irish flavour—qualities, in fact, which it possesses. There is pleasing variety of modulation and variety of rhythm in the accompaniment. The second poem, which tells of bold Abdallah and his beloved maiden, might be termed "Les adieux, l'absence, et le retour." The music is dainty and expressive, and it has, moreover, appropriate local colour, not too thickly laid on.

Apparitions and Lulla Lo. Two Songs by MARY SHILLINGTON. J. B. Cramer & Co.

THE words of the first are by Robert Browning, whose intellectual cast of mind led him to write poetry which, for the most part, does not lend itself readily to music, as in the present case. The composer, however, has set the poem to strains which, if not striking, are thoughtful and expressive; the well-written vocal part is for mezzo-soprano or contralto. The second, an "Irish Hush Song," the English version of which is from Dr. George Sigerson's "Bards of the Gall and the Gael," has a quaint, charming melody, with a charming accompaniment.

IN THE CONCERT ROOM.

My article of last month dealt with all the important music before Christmas, with the exception of one of the Broadwood series. Since then the musical amateur has not had much music given to him. It may be wise of our concert-managers to consider Christmas-time and the early weeks of the New Year as a close season for music, but if I may judge from my own feelings on the matter, there might well be more concerts.

The Broadwood series will meet a real want in time, for it is practically the only set of concerts which makes a feature of encouraging the British composer of chamber music, and the management shows a disposition to depart from hackneyed programmes. There has no doubt been some difficulty in arranging the concerts of this first series, but I fancy I detect an attempt to make these chamber concerts too scrappy, with the desire, doubtless, of making them attractive to the supposititious person who looks on dullness or heaviness as a crime. But there is a worse kind of dullness, and it is often created by an injudicious heaping together of incongruous elements. A concert of music has strange laws of its own which but very few managers understand. Just as some pictures will kill others when hung in juxtaposition without any regard for their scheme of colour, so compositions flung together on one programme will often fail to make their proper effect. The Broadwood management is enamoured of variety. It also seems to think that, since British chamber compositions are played at no other concerts, we cannot have too much of them. It is a pity concert managers recognise no mean in the matter. Either they ignore native music altogether, or they give us too much of it at one sitting, and such as we have heard at the Broadwood concerts by no means represents all that has been done by our modern composers. It will be a pity, too, if the "tentative" note is struck too often at these concerts. We are glad to hear new works by foreigners as well as by our own countrymen, but most of us who love chamber music do like to hear one at least of the great masterpieces of the past or modern days at each concert. It gives one something to fall back upon in the event of the novelty proving a failure.

At the fourth concert, on December 18th, we did hear Mozart's violin sonata in ϵ flat admirably played by Mme. Soldat, who also gave us Bach's violin suite in ϵ major, and there was an interesting novelty in three of Brahms's eleven posthumous organ preludes. Dr. Alan Gray played Nos. 4, 10, and 11 of the set. All are interesting works, and are organ music in every sense. One of the three, "Herzlich thut mich verlangen," is more than interesting: it is an inspiration. The rest of the concert was of a high-class miscellaneous order, including songs for Miss Edith Kirkwood and Mr. F. H. Wilson, and a pianoforte duet for the Misses Mathilda and Adela Verne, and solos for the last-named artist. It would have given the concert more body if Dr. Alan Gray had played other of the Brahms preludes.

The fifth concert, on January 8th, was too English. Sir Hubert Parry contributed his pianoforte trio in ϵ minor; Sir Charles Stanford, four new songs; Dr. Alan Gray, a trio in two movements; and Sir Alexander Mackenzie and Mr. Amherst Webber were represented by a couple of songs. This native music was interspersed by songs, and Beethoven's quintet for piano and wind instruments was performed as a quasi-novelty. Sir Hubert Parry's trio is much influenced by Brahms, but the last movement shows individuality. The work was very well played by the London Trio (Mme. Amina Goodwin, Mr. Simonetti, and Mr. W. E. Whitehouse). When Sir Charles Stanford chose four sonnets from Mr. Edmond Holmes's "The Triumph of Love," he set himself a difficult task. The sonnet-form is far removed from the verse that lends itself to music. The ten-syllabled iambic lines, with their dignified thought-cadences and gradual climax, are too sustained for music. Each sonnet should be, and in the case of Mr.

Holmes is, the expression of one thought, and the final couplet (for our poet adheres to the simple Shakespearian sonnet) should be the climax. As verse for declamation, even, the sonnet is unwieldy. It has no sudden changes, no unexpected outbursts. Sir Charles Stanford has written his vocal music in melodious recitative—the only manner in which these iambics could be set without marring the sense of the verse; even so, he has been obliged to allow himself a few repetitions for the sake of the musical effect. The best of the three, to my mind, is "When, in the Solemn Stillness of the Night," which has dramatic feeling. Dr. Alan Gray's little trio is a pleasant work with no pretence to originality, and rather scrappy in conception.

The fifth concert, on January 15th, was also remarkable for a badly arranged programme, and for at least one composition which lifted it from the commonplace. That composition was Felice Anerio's "Christus Factus est," sung by the choir of the Oratory under the direction of Mr. Arthur Barclay. Those who are not in sympathy with modern art might well point to that motet as an example of music written more than three hundred years ago, which is yet alive with beauty and dignity, and with a spirit which the centuries have not made strange. The choir also sang Byrd's "Justorum Animæ," from the first book of the "Gradualia ac Cantiones Sacre," and Palestrina's "Celebrated Offertory Motet," "Exaltabo Te, Domine." In contrast was Mr. E. d'Evry's conventional "Os Justi Meditabitur," of a pattern familiar to those who know modern Roman Catholic Church music. In the late Thomas Wingham's "Amavit Sapientiam" the composer has caught something of the old spirit. I wish the management had arranged for the choir to sing some more motets. Instead, we had unnecessary songs, and a worse than unnecessary performance of the "Waldstein" sonata by Mr. Victor Benham. There were two novelties. Mr. Arthur Hinton's suite in D for violin and pianoforte was given its first performance by Miss Maud Powell and Miss Katharine Goodson. It is a bright, well-written work, with a good deal of showy music for the violin. Thematically, it seemed now and then vaguely familiar. The other novelty was Sir Alexander Mackenzie's "A Reverie of the East," a composition which has appeared in the pages of *Punch*. The composer has given a tinge of local colour to his song by the occasional use of Indian modes, and the music has a certain imaginative fervour. But it cannot be said to be an altogether successful achievement.

The Popular Concerts began their post-Christmas season on January 10th. Considerable disappointment had been caused by the omission of César Franck's pianoforte quintet from the programme. It is a work of great nobility and interest, and its inclusion in the prospectus promised some recognition of the modern school of composition. Schumann's work was given in its place, and was well performed by Mr. Harold Bauer and the Kruse Quartet, although I thought the first movement and the scherzo were taken at too rapid a tempo. Mr. Bauer's sympathy with Schumann made his playing very enjoyable in this quintet. He set an example to other pianists in concerted works by having the lid of the piano shut. Mr. Bauer's solo was Brahms's "Handel" variations, which he played with a virility and clearness which vividly brought out the beauties of the music. The Kruse Quartet was exceptionally good in Beethoven's work in D, Op. 18.

The only orchestral concert of the month was the New Year's Day concert at the Queen's Hall. It was remarkable for the second performance of Richard Strauss's "Ein Heldenleben." Mr. Wood gave a fine interpretation, although it differed in many ways from that of the composer himself. In general, Mr. Wood emphasized the beauty—the absolute beauty—of much of the music, and toned down its eccentricities, as they have been called. The battle music had not the rhythmic life of the composer's conducting, and that meant to represent the hero's

opponents was not grotesque enough. On the other hand, Mr. Wood made the polyphony much clearer, and achieved many effects which the composer missed, or did not try to bring out. The long violin solo was splendidly played by Herr Halir as mere playing, but he treated it too much as absolute music, and was not fantastic enough. Many preferred his reading to that of Herr Zimmermann, but I understand that Herr Strauss wants the solo to be played with a peculiarly angular coquetry, and of course the composer ought to know what he wants. The symphonic poem is to be repeated on the 28th of next month.

Cox BRIO.

Musical Notes.

HOME.

London.—We referred in our December number to the tour through the Dominion of Canada which Sir Alexander Mackenzie is about to undertake, and to some of the works which will be given under his direction. The full list, entirely by British composers, has been published, and this honouring of British music deserves special note. Sir Alexander will be represented by his "Coronation March," "Belle Dame sans Merci" Ballad, two Scottish Rhapsodies, the "Crickle on the Hearth" and "Britannia" Overtures, his new "London Day by Day" Suite; of choral works, by the "Dream of Jubal" and "The Cottar's Saturday Night"; and of songs by his "Three Sonnets from Shakespeare." The other composers to be represented are: Cliffe, Corder, Coleridge-Taylor, Cowen, Elgar, German, Goring Thomas, MacCunn, Parry, Stanford, and Sullivan, a goodly array of names. Sir Alexander starts in March.—Mr. Dettmar Dressel, the well-known Guildhall professor of the violin, has returned from a long, successful tour in Germany. He visited Weimar, Frankfurt-on-Main, Berlin, Cologne, Düsseldorf, and other places.—Mr. Stewart Macpherson, through pressure of literary and other labours, has been compelled to resign his post as honorary conductor of the Westminster Orchestral Society, with which he has been associated as musical director since its foundation in 1885.—Royal Academy of Music:—The Battison-Haynes Prize (for composition) has been awarded to Arnold T. Bax (Adjudicators: Mr. Granville Bantock, Mr. W. H. Bell, and Sir George Martin); the Hine Prize (for composition) to Wilfrid Percorn (Adjudicators: Dr. McNaught, Mr. Gerard F. Cobb, and Mr. Percy Pitt); the Bonamy Dobree Prize (for violoncello playing) to B. Walton O'Donnell (Adjudicators: Messrs. J. E. Hambleton, B. P. Parker, and W. H. Squire); and the Potter Exhibition (for pianoforte playing) to Irene Scharrer (Messrs. E. Kiver, C. F. Reddie, S. Webb, and Tobias Matthey were the examiners).—A lecture on "Bells and Bell Tones" was given on January 28th by Mr. W. W. Starmer. Mr. Walter Macfarren will deliver six lectures on "Musical Forms" Feb. 4th, 11th, 18th, 25th, and March 4th and 11th, and Mr. J. M. Rogan, three on "Military Bands and Military Music," on March 18th, 25th, and April 1st.

Birmingham.—There is always a lull in matters musical during the Christmas holidays, so that very few events have to be recorded. The Boxing Night performance of Handel's "Messiah" by the Festival Choral Society was notable by reason of the strong cast of principals—Madame Albani, Miss Edna Thornton, Mr. John Coates, and Mr. Andrew Black. The chorus was in fine form, and the performance was exceedingly good. The ordinary version was rendered, but the repeat in "Why do the nations" was omitted. Dr. Sinclair conducted.—The next evening, December 27th, the City Choral Society, under Mr. F. W. Beard, performed Mendelssohn's "Elijah" in the Town Hall, but there was not such a large audience as at the "Messiah."—Brief mention must be made of a concert given at the Midland Institute by the Amateur Orchestral Society. Mr. Granville Bantock, who succeeded Mr.

Halford as conductor, secured excellent performances of Mozart's overture to "Idomeneo," Beethoven's Fourth Symphony, and Dvorák's Suite, Op. 39. Mr. Frederick Austin made a successful first appearance here as a vocalist.—The amateur operatic performances in connection with the annual *conversazione* of the Midland Institute are a great feature of the local season. The society gave, from the 12th ult., five performances of "Erminie," not a great work, certainly, but one that gave scope for ability. The chorus and orchestra were far in advance of anything of the kind from travelling companies. Mr. E. W. Priestley conducted.—It will suffice to mention the visit of Mr. Sousa and his band on the 19th ult.

Bournemouth.—The Symphony Concerts (no fewer than sixty) under the able conductorship of Dan Godfrey, junr., are continuing their successful onward course. The programme of a recent concert, which may be quoted as typical of the high-class order of the selections, included Massenet's familiar "Phédre" overture, Dvorák's seldom heard 1st Symphony in *b*, Op. 60, and Mozart's Concertante Symphony for violin and viola, with orchestra.

Cheltenham.—The Cheltenham Philharmonic Society gave their first concert of the season before a large audience on December 10th in the Winter Gardens. The programme was a thorough test for both chorus and orchestra. The former was heard to advantage in Bach's "Magnificat" in *D*, the choruses, "Omnes generationes" and "Gloria" being particularly good; also of Richard Walthew's lovely setting of Keats's poem, "An Ode to a Nightingale." Mr. Phillips displayed great ability as a conductor.

Liverpool.—The Christmas season has brought a welcome interval of rest in matters musical. There has been the usual crop of "Messiah" performances by the Philharmonic Society, the Liverpool Musical Society, and the Methodist Choral Union. Besides these, the only concerts of any note were the Schiever chamber concert on December 13th, and Mr. Theodore Lawson's chamber concert on December 16th. The former was entirely devoted to Beethoven; three quartets, Op. 18, No. 2, Op. 95, and Op. 132. Mr. Frank Bertrand gave an extremely artistic rendering of the Variations in *c* minor. At the Lawson concert Beethoven's Trio in *B* flat and Schumann's No. 3 in *D* minor were both set down for performance, but the second of these had to be abandoned, owing to the indisposition of Mr. Theodore Lawson. Mr. Walter Hatton played with abundant skill and energy Tchaikowski's cello variations on a rondo theme, and Miss Fanny Davies gave a series of short piano pieces with fine feeling and brilliant execution.

Lymington.—Miss Amy Weldon, formerly a pupil of Madame Viardot Garcia, gave two concerts at the Literary Institute last October, in which, as solo vocalist, she took farewell of her numerous friends. Miss Weldon, we should add, conducted the Lymington Musical Society for a period of seven years, and with marked success.

Middlesbrough.—A musical festival will be held here on April 22nd and 23rd, under the direction of Mr. Kilburn. The first programme includes a dramatic cantata, "The Page and the King's Daughter," by Dr. Fritz Volbach, first time in England. At the second concert, Dr. Elgar will conduct his "Dream of Gerontius."

Sheffield.—Messrs. Arthur Wilson Peck & Co. deserved and won the gratitude of pianoforte students when they invited M. Godowsky to give a complimentary recital in the Albert Hall on November 27th. The house was, of course, crowded, and the audience gave the artist an enthusiastic welcome.—Miss Janotha also created a great impression by her virtuosity on December 2nd. Her selection of pieces was evidently made with the intention of showing her wonderful technique.—The Dannemora Brass Band, which gave its annual concert on November 29th, appeals to a very different class of audience, but their selections are, nevertheless, enjoyable, as well as instructive.—The performance by the Musical Union on December 4th of Handel's "Messiah" was yet another

triumph for the society and its now famous conductor, Dr. Coward. Professor Prout's new edition was used, and this was the first occasion in Yorkshire, if not in the provinces.—The St. John's Orchestral Society, under Mr. John Duffell (Mus.Bac., Lond.), introduced Coleridge-Taylor's Ballad in *A* minor for orchestra to Sheffield on December 8th. The work was excellently played throughout, the performers rising well to the occasion. A movement from a trio for pianoforte, violin, and cello by the conductor proved him to be a composer worthy of a hearing, both for what he has to say, and his ability to say it.—Probably the best orchestral society in the town at the present time is the Amateur Instrumental Society, under Mr. Henry Dean. Beethoven's *c* minor Symphony has been their chief study this season, and a sound, steady performance of this and other works was given at the first concert on December 9th. On the 11th and 15th there were performances by the Male Glee and Madrigal Society, under Mr. J. A. Rodgers, and the Amateur Musical Society, under Mr. F. Schöllhammer. The first named gave Mendelssohn's "Athalie," with the assistance of Mr. Charles Fry, and the latter, Coleridge-Taylor's "Hiawatha." The performance of the latter work was, I should say, one of the best in the history of the society. Mr. Bromley Booth was heard in several violin solos at the Male Glee Society's concert.

Edinburgh.—Under the auspices of the Incorporated Society of Musicians, Mrs. Alice Chambers Buntun on December 13th, 1902, gave a lecture in the Musicians' Rooms, Queen Street, on "Ancient Dramatic Ballads," with musical illustrations. The lecturer had the able assistance of Miss Marion Richardson and Mr. Robert Burnett as vocalists, and accompaniments were given on harp and piano.—To those in search of their ideal violinist, Herr Fritz Kreisler, who appeared at the third orchestral concert on December 15th, must have brought many within reasonable distance of the desired object. By virtue of soundness in all departments, he succeeded in gaining a grand reception for his performance of Beethoven's Concerto in *D*, and one could quite imagine all tastes being satisfied. The orchestral novelties of the evening were Dvorák's Symphony, No. 4, in *G*, and Dr. Cowen's Coronation March which suffered from being crowded in at an unsuitable part of the programme.—The feature of the fourth orchestral concert was the introduction as conductor and composer of Herr Richard Strauss. Two tone-poems from his pen, entitled "Don Juan" and "Tod und Verklärung," were performed for the first time in this city. Of the two poems presented, "Tod und Verklärung" seems the more powerful, and it made a great impression.—The fifth concert of the series was given on December 29th, with M. Edouard Risler as solo pianist. Messrs. Paterson have been particularly successful this season in their selection of instrumental soloists. M. Risler, who was heard in Beethoven's Pianoforte Concerto, No. 5, in *E* flat, and afterwards in short numbers by Schubert, Brahms, and Liszt, is a pianist of great parts. Power, refinement, and consummate taste characterize his playing, and his contributions were much enjoyed. An overture new to Edinburgh by Sir A. C. Mackenzie entitled "The Cricket on the Hearth" was deservedly popular by reason of the neatness of its construction and its cheery tone.—The sixth orchestral concert was almost entirely devoted to the works of Tchaikowsky. The overture to "Romeo and Juliet" was perhaps most characteristic of the great composer, and it was splendidly played. Symphony No. 3, in *D*, was also performed. Madame Ella Russell was the solo vocalist, and presented an aria from "Jeanne d'Arc" by the same composer, and the scena, "Dell' ebbrezza fuggitiva," from Goldmark's "Regina di Saba," both of which were new to Edinburgh. Madame Russell is one of those singers whose artistic ability is so pronounced that certain vocal defects and mannerisms that exist, and that would otherwise be very apparent, are almost lost sight of. The first item did not find the singer at her best, but in the scena by Goldmark she appeared

to great advantage and gave a most telling rendering.—At the seventh concert on January 12th, Elgar's "Dream of Gerontius" was given by the Edinburgh Choral Union. The greatest possible praise is due to its conductor, Mr. Collinson, for the manner in which he handled this difficult work, and kept his forces together. The sopranos gave a superb performance. So well drilled, indeed, were they that occasionally it seemed as if the tone was proceeding from one huge voice of irreproachable quality. The other sections of the choir also did well, and the only improvement that might have been made was in the general enunciation. The trying part of Gerontius was undertaken by Mr. John Coates, whose claim to rank among our first tenors is justified more by great art than purity of voice. At times intensely dramatic, at other moments subdued to a refined devotion, and sincere throughout, Mr. Coates' performance was most praiseworthy. The other soloists were Miss Muriel Foster, who possesses a voice of unusually fine quality, and Mr. Robert Burnett, who ably filled the baritone part. The Scottish Orchestra gave a splendid account of itself in the difficult accompaniment.

Dublin.—One of the most interesting events of the season was the vocal recital given by Mr. Gordon Cleather (baritone) and Mrs. Helen Trust (soprano) on December 15th.—The Max Mossel String Quartet presented a good programme of chamber music at the Royal Dublin Society Theatre on December 15th.—On December 18th and 19th, Charles G. Marchant, Mus.Bac., organist of St. Patrick's Cathedral, gave recitals on his fine new organ.—On January 12th and 13th, at the Royal Dublin Society Theatre, Dr. G. R. Sinclair, of Hereford Cathedral, gave great pleasure to all lovers of the organ, by his fine playing of very choice programmes. On December 31st, at the I.S.M. Conference, Dr. Culwick's Orpheus Choral Society, Mr. Seymour's Glee Choir, and an orchestra conducted by Esposito, Dr. Prout, and Dr. Culwick, gave performances. Mr. Vipond Barry, our best Dublin organist, was at a decided disadvantage in having to play Dr. Prout's beautiful concerto on the miserable instrument in the Royal University. Esposito, for many reasons, could not get his own band, and had to conduct a scratch orchestra.—The Irish Musical Fund (capital, nearly £10,000), founded over a hundred years ago, held its annual meeting on January 2nd. The committee gives nearly £300 a year to widows and orphans of musicians. Much of its success is due to the hard-working and kind-hearted secretary, Mr. H. Warren Darley.

FOREIGN.

Berlin.—Count Hochberg, director of the Berlin Court theatres since 1886, has handed in his resignation, which has been accepted by the Emperor, who has given him his marble bust in token of his appreciation. The vacant post is filled provisionally by Georg von Hülsen, of the Wiesbaden stage.—The Philharmonic Choir has celebrated the twentieth anniversary of its foundation. During that time this society may be said to have risen from a musical family circle to its present foremost position among Berlin choral organizations, thanks chiefly to the high artistic and personal qualities of its founder and conductor, Siegfried Ochs, the initiator of a new era in choral concert life, by first-class productions of a vast number of important modern works hitherto unknown or unfamiliar to Berlin audiences, such as Liszt's *a capella* "Missa Choralis," Berlioz's "Requiem," Bach's B minor Mass, and many more. Just as the programmes have throughout been devoted to the classical and modern schools, so those of the two festival concerts given included Haydn's "Creation," the society's first conspicuous triumph, and a selection of works by composers now resident in Berlin, viz. Ernst Rudorff, Robert Kahn, Otto Taubmann, Richard Strauss, and Fr. E. Koch. At the rehearsal of "The Creation" a lady presented the eminent conductor with a finely illuminated address and a purse containing 12,000 marks for the creation of a "Siegfried Ochs

stipend," an honour never better deserved.—The famous pianist, F. Busoni, produced at his orchestral concerts two interesting novelties, to wit, Ed. von Michalovich's "Pan's Death" and "En Saga," by the Finnish composer, Jean Sibelius.—The violinist Arthur Argewicz brought out, jointly with the pianist, E. Consolo, a charming sonata (MS. Op. 12) by Da Venezia.—A rare success was achieved by Jacques Dalcroze, of Geneva, with his charming children's songs for vocal soli and chorus, rendered in excellent style by the pupils of the Eichelberg Conservatorium, assisted by some ladies.—The Chamber Music Union produced a MS. sextet in B flat, Op. 114, for pianoforte and wind, by Hans Huber, of which report speaks highly.—The Brussels String Quartet, led by Schörg, which had made a brilliant début with a familiar programme, introduced a quartet in D, Op. 35, by Vincent d'Indy, which was found an interesting though somewhat lengthy work.—The *Allgemeine Musik Zeitung* mentions that the Dutch Trio produced a very charming, brightly written trio in A, by Victor Bendix, of Copenhagen.—Beethoven's "Fidelio" was given for the 400th time at the Royal Opera.—The English pianist, Frederick Dawson, earned special distinction by a fine performance of Bach's "Goldberg Variations," cleverly adapted to concert use by Karl Klindworth.—The Meiningen Orchestra, under Fritz Steinbach, brought forward a concertstück for violin, by Robert Kahn, and a "Tragic Poem" for orchestra, by Walther Lampe. The first is described in the *Allg. Mus. Ztg.* as somewhat monotonous, the second as very impressive.—The horn player Louis Savart produced a new sonata, Op. 24, by Jos. Lamberg, and a "Ballad," by Reinhold L. Herman, for horn and pianoforte, a rare combination of instruments.—Robert Hirsch, an eminent Government official, has founded a stipend of 10,000 marks at the Hochschule, in memory of his wife, who perished in a railway accident last May.—The famous violinist Henri Marteau played with extraordinary success a symphonic movement for violin solo, with orchestra, from a generally unknown Bach cantata. It is published in the great Bach edition as Violin Concerto No. 4. Berlioz's "Rêverie et Caprice," Op. 8, written for the violinist J. Artôt, but originally intended as an air for "Benvenuto Cellini," although not free from eccentricity, proved likewise an attractive solo piece.—Another violinist, Mme. Irma Sänger Sethe, who since her appearance in London has made very considerable progress, has produced a "Poem" by Chausson, considered remarkable for length rather than wealth of musical ideas.—Jean Géard, the once celebrated wonder-child, has come forward as a perfect master of the violoncello. His programme included a novelty, viz. a set of very ingenious variations on a somewhat meagre theme by Böellmann.—Another quondam infant prodigy, Paula Szalit, who has lately studied under Leschetizky, of Vienna, now about sixteen, bids fair to become a pianist of a very high order, and, moreover, shows real talent for composition.—The "Dutch Quartet Party" has produced an interesting new string quartet in D minor, Op. 63, by E. E. Taubert, in excellent style.—Mention may also be made of a symphonic piece, "Consolation," by O. Floersheim. It was produced by Rosa Louise Samuels, pupil of Ysaye.—Anton Bruckner's 6th Symphony in A, which was produced by Weingartner, although one of the great composer's weaker works, yet shows in many parts the lion's claw, and was well worth a hearing.

Aix-la-Chapelle.—Thanks to a generous bequest of the late Mr. Blees, of this city, "popular" symphony concerts are given to overflowing audiences, under the bâton of Prof. Schwickerath, at about 3d. admission.

Cologne.—Fritz Steinbach has further endeared himself to our musical public as conductor of a Gürzenich concert prior to his assumption of his duties as local musical director. The programme included an overture, "Enone," by the young composer Andréa, which is said to display musicianly skill, but with too close an imitation of "Tristan" and the "Ring."

Dessau.—An August Klughardt concert was given in

memory of the late composer and conductor, under the bâton of Mikorey, his successor in the last-named capacity.

Dresden.—The Lewinger Quartet much gratified its audience with a quartet in the romantic style by A. Fuchs.

Eisenach.—The *literato* Kühner has been appointed custos of the fine Wagner Museum.

Frankfort-on-Main.—"Die Zwillinge," text (after Shakespeare's "As You Like It") and music by Karl Weis, composer of "The Polish Jew," was favourably received. According to the *Allg. Mus. Ztg.*, it is characterized by pleasing melodiousness combined with harmonic and contrapuntal interest, also by brilliant scoring throughout.—Uncommon success was achieved by a symphonic fantasia in two parts, "Life a Battle," which manifests both talent and skill of a rare order, by the young composer Th. Wagner-Löberschütz. This fine work should become more generally known.—The local wind-instrument society has made a hit with a concertstück for horn, with pianoforte accompaniment, by Saint-Saëns, played, in masterly fashion, by Preusse.

Hamburg.—"Theodor Körner," opera by the brothers Stefano and Alberto Donaudy, has been received with some favour.—A decided success has been achieved by a new operetta, "Madame Sherry," by Hugo Felix.

Heidelberg.—The eminent professor and composer Wolfrum gave "the first and only performance" of Bach's "Easter Oratorio," composed 1736, which, although not one of the great master's finest works, naturally commanded deep interest.

Leipzig.—Fr. Helene Stagemann, our local soprano, who is distinguished by a most sympathetic and highly cultured voice combined with rare charm of expression and a captivating presence, displayed, moreover, artistic refinement by including in her programme the names of Bach, Haydn, Weber, Schubert, Mendelssohn, Löwe, Brahms, Reinecke, Wolf, etc. Fr. Stagemann, who has already gathered many laurels in Berlin, Munich, and elsewhere, is now one of the most accomplished and attractive vocalists of the German concert room.—The violinist Alexander Petschnikoff introduced a concerto in a minor, in one movement, by A. Arenski, which is said to possess the rare merit of improving as it goes on.—The eminent organist Karl Straube, of Wesel, has succeeded the late C. Piutti at St. Thomas's Church.

Mannheim.—Our Musical Academy numbered 332 students (against 231 previous year), with 37 teachers, under the direction of Wilhelm Bopp.

Mayence.—Emil Steinbach produced a new five-part symphony by the pianist-composer Dohnányi; clearness of texture is one of its chief merits.

Mülhausen i. E.—The pianist Berthe Marx-Goldschmidt, Sarasate's faithful artistic associate, gave, after her successful concert, an organ recital, including Bach's toccatas in D minor and C major.

Munich.—The Royal Opera announces the next Wagner performances, consisting of the "Ring," "Lohengrin," "Tristan," "Tannhäuser," and "Meistersinger," from August 8th to September 14th, 1903, inclusive.—A fragment from Haydn's opera "Orfeo et Euridice," produced by the excellent Orchesterverein, although dating from the great master's most brilliant period, proved only of historic interest.—The famous Rosé Quartet of Vienna scored a veritable triumph with a Haydn, Mozart, and Beethoven evening.

Stettin.—A new Passion cantata, "Golgotha," by Prof. Lorenz, produced a deep impression.

Strassburg.—A good reception was given to the new opera, "Der Münzenfranz," by Hans Kössler, pupil of Franz Willner and Brahms, who is already favourably known as composer of vocal and instrumental works. He adheres in his opera to classical models. Lohse conducted splendidly, as usual.

Stuttgart.—"The Death of a Hero and his Apotheosis," symphonic poem by the local Capellmeister, Karl Pohl, has been produced with considerable success.

Vienna.—The Duesberg Quartet has produced a new pianoforte quartet, Op. 58 (MS.), by M. Jentsch. The *Deutsches Volksblatt* says that, as in most of his other works, the prolific composer manifests also in this novelty a fluent pen strongly influenced by Wagner and Liszt. The scherzo is the most original section of the quartet which, in spite of its great technical difficulties, was mastered to perfection by the highly accomplished pianist Frau Natalie Duesberg, to whom it is dedicated, and to whom a special word of praise must be given.—A new Weekly, *Wochenschrift für Kunst und Musik*, has appeared.—The celebrated Rosé Quartet produced a quartet in A, Op. 2, by the Russian composer Glière, which, according to the paper quoted above, displays much talent and knowledge of string instruments, but lacks melodic charm.—At the symphony concerts the production of a very pretty intermezzo for strings (prize competition), by Schrecker, should be noticed. Likewise the performance by the Haydn Society of an adagio and rondo for harmonium (M. Reisner) and strings, by Carl Maria von Weber, said to be the first composition written for the first-named instrument. Both works have proved highly successful.

Bozen.—"The French in the Tyrol," comic opera by R. de Léon, has been received with much favour.

Buda Pesth.—Count Géza Zichy, the one-armed pianist, produced his three-act dance poem "Gemma," which essays the combination of speech, mimicry, dance, and music, of which the last-named item was particularly appreciated.

Laibach.—"Maricon," opera by Albini, was successfully given for the first time.

Lemberg.—"The Dancing Lesson," operetta by S. Berson, has been successfully produced.

Prague.—The Czechian Orchestral Society produced a strongly realistic tone-picture, "In the Tatra," Op. 26, by Vítězslav Novák.

Trieste.—The one-act opera "A Travelling Adventure," by R. Bracco, was successfully brought out.

Nancy.—A concert given exclusively with the works of Bach held a large audience in a state of enthusiasm to the last bar. Art progress indeed!

Toulouse.—The journal *L'Art Méridional* has given a concert for the exclusive production of works by Aymé Kunc, a native of this city, and Prix de Rome of 1902. The selection included a pianoforte trio, a fantasia, and a sonata for pianoforte and violin, a suite for flute and violoncello, and some vocal music. Toulouse can boast of having carried off no fewer than seven Prix de Rome, a larger number than any other provincial French city.

Versailles.—A new comic opera, "Dans le nid des autres," by O. Coquelet, has been given here for the first time.

Rome.—The twenty-fifth anniversary of the foundation of the famous St. Cecilia Academy has been celebrated with a brilliant concert, and gold medals were struck in honour of two of the original founders, G. Sgambati and E. Pinelli.

Bergamo.—Baroness Giovanna Rota Bassani Scotti has presented the local musical college with her rich collection of relics concerning Gaetano Donizetti, which has been religiously preserved by the Scotti family, and which excited much interest at the Bologna, Vienna, and local exhibitions.

Milan.—The jury which will have to adjudge the great international Sonzogno Prize of £2,000 sterling for a new opera has been formed. Three operas will be chosen in the first instance, from which, after their performance at the Teatro Lirico, the prize work will be selected. Only composers entirely new to the stage are allowed to compete. The jury includes the names of Umberto Giordano, Massenet, Blockx, Humperdinck, Goldmark, and others.—The London Trio (Mme. Amina Goodwin, Messrs. Simonetti and Whitehouse) have been engaged, through Signor Boito, for two of the celebrated "Società del quar-

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